

The Pritzker Architecture Prize



2001

JACQUES
HERZOG

PIERRE
DE MEURON

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.

An international panel of jurors reviews nominations from all nations, selecting one living architect each year. Seven Laureates have been chosen from the United States, and the year 2001 marked the seventeenth and eighteenth to be chosen from other countries around the world.



The bronze medallion presented to each Laureate is based on designs of Louis Sullivan, famed Chicago architect generally acknowledged as the father of the skyscraper. Shown on the cover is one side with the name of the prize and space in the center for the Laureate's name. On the reverse, shown above, three words are inscribed, "firmness, commodity and delight." The Latin words, "firmitas, utilitas, venustas" were originally set down nearly 2000 years ago by Marcus Vitruvius in his *Ten Books on Architecture* dedicated to the Roman Emperor Augustus. In 1624, when Henry Wotton was England's first Ambassador to Venice, he translated the words for his work, *The Elements of Architecture*, to read: "The end is to build well. Well building hath three conditions: commodity, firmness and delight."

THE PRITZKER ARCHITECTURE PRIZE

2001

PRESENTED TO
JACQUES HERZOG and PIERRE de MEURON



Photo by Rex Allen Stucky

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JURY CITATION

The architecture of Jacques Herzog and Pierre de Meuron combines the artistry of an age-old profession with the fresh approach of a new century's technical capabilities. Both architects' roots in European tradition are combined with current technology in extraordinarily inventive architectural solutions to their clients' needs that range from a modest switching station for trains to an entirely new approach to the design of a winery.

The catalogue of their work reflects this diversity of interest and accomplishment. Through their houses, municipal and business structures, museums and master planning, they display a sure command of their design talent that has resulted in a distinguished body of completed projects.

The beginnings of most architects' practices consists by necessity of small projects with budgets to match. It is these early buildings with great constraints that test an architect's talent for original solutions to often ordinary and utilitarian commissions. In the case of Jacques Herzog and Pierre de Meuron, the railroad signal box was such a project. They transformed a nondescript structure in a railroad yard into a dramatic and artistic work of industrial architecture, captivating both by day and night.

The two architects have created a substantial body of built work in the past twenty years, the largest and most dramatic in size and scale being the conversion of a giant power plant on the Thames into the new Tate Gallery of Modern Art, a widely hailed centerpiece of London's millennium celebration.

This kind of ingenuity and imagination continues to characterize their work, whether it is a factory building in Basel with silk screened facades or a winery in California with thick medieval walls made of stacked stones that allow air and light patterns to permeate the building, giving wine making a hallowed aura.

Students of architecture with keen antennae discovered this duo long before the rest of the world. Both of the principals have been internationally sought after as lecturers at prestigious universities where they have followed the tradition in architecture of passing the experience of one generation on to another.

The Rudin House in France is yet another representation of their teaching extended by example. Here, they set themselves the task of building a small house that would stand for the quintessential distillation of the word "house;" a child's crayon drawing, irreducible to anything more simple, direct and honest. And they set it on a pedestal to emphasize its iconic qualities.

These two architects, Jacques Herzog and Pierre de Meuron, with their intensity and passion for using the enduring palette of brick, stone, glass and steel to express new solutions in new forms. The jury is pleased to award the 2001 Pritzker Architecture Prize to them for advancing the art of architecture, a significant contribution to furthering the definition of architecture as one of the premier art forms in this new century and millennium.

Photo © Margherita Spiluttini



Photo © Margherita Spiluttini



Tate Modern
London Bankside, UK
(this page and opposite)



PREVIOUS LAUREATES

1979

Philip Johnson of the United States of America

presented at Dumbarton Oaks, Washington, D.C.

1980

Luis Barragán of Mexico

presented at Dumbarton Oaks, Washington, D.C.

1981

James Stirling of the United Kingdom

presented at the National Building Museum,
Washington, D.C.

1982

Kevin Roche of the United States of America

presented at The Art Institute of Chicago, Illinois

1983

Ioeh Ming Pei of the United States of America

presented at The Metropolitan Museum of Art,
New York, New York

1984

Richard Meier of the United States of America

presented at the National Gallery of Art, Washington, D.C.

1985

Hans Hollein of Austria

presented at the Huntington Library, Art Collections and
Botanical Gardens, San Marino, California

1986

Gottfried Böhm of Germany

presented at Goldsmiths' Hall, London, United Kingdom

1987

Kenzo Tange of Japan

presented at the Kimbell Art Museum, Fort Worth, Texas

1988

Gordon Bunshaft of the United States of America and Oscar Niemeyer of Brazil

presented at The Art Institute of Chicago, Illinois

1989

Frank O. Gehry of the United States of America

presented at Todai-ji Buddhist Temple, Nara, Japan

PREVIOUS LAUREATES

1990

Aldo Rossi of Italy

presented at Palazzo Grassi, Venice, Italy

1991

Robert Venturi of the United States of America

presented at Palacio de Iturbide, Mexico City, Mexico

1992

Alvaro Siza of Portugal

presented at the Harold Washington Library Center
Chicago, Illinois

1993

Fumihiko Maki of Japan

presented at Prague Castle, Czech Republic

1994

Christian de Portzamparc of France

presented at The Commons, Columbus, Indiana

1995

Tadao Ando of Japan

presented at the Grand Trianon and the Palace of Versailles, France

1996

Rafael Moneo of Spain

presented at the construction site of The Getty Center
Los Angeles, California

1997

Sverre Fehn of Norway

presented at the construction site of The Guggenheim Museum
Bilbao, Spain

1998

Renzo Piano of Italy

presented at the White House, Washington, D.C.

1999

Sir Norman Foster of the United Kingdom

presented at the Altes Museum, Berlin, Germany

2000

Rem Koolhaas of the Netherlands

presented at the Jerusalem Archaeological Park, Israel



FORMAL PRESENTATION CEREMONY

*Thomas Jefferson's Monticello
Charlottesville, Virginia
May 7, 2001*

DANIEL P. JORDAN

PRESIDENT

THOMAS JEFFERSON FOUNDATION

J. CARTER BROWN

DIRECTOR EMERITUS, NATIONAL GALLERY OF ART

CHAIRMAN, U.S. COMMISSION OF FINE ARTS

CHAIRMAN, PRITZKER ARCHITECTURE PRIZE JURY

THOMAS J. PRITZKER

PRESIDENT, THE HYATT FOUNDATION

JACQUES HERZOG

PIERRE de MEURON

2001 PRITZKER LAUREATES



Members of the Pritzker family were escorted through the mansion by Daniel P. Jordan, president of the Thomas Jefferson Foundation. From left to right: Michael Pucker, Gigi Pritzker Pucker, Mrs. Thomas J. (Margot) Pritzker, Daniel P. Jordan, Thomas J. Pritzker, and Mrs. Jay (Cindy) Pritzker.

outside of Charlottesville, is the remarkable integration of Jefferson's love of classical architecture and his passion for what were in his time, modern innovations. The latter included louvered Venetian enclosures on the south side of the house, wine dumbwaiters built into the dining room fireplace, and double-acting glass-paneled doors into the parlor.

The guests at the ceremony had a chance to see all of these things and more during the evening. They were greeted at the door of the mansion's East Front by Daniel P. Jordan, president of the Thomas Jefferson Foundation, along with members of the Pritzker family, including Thomas J. Pritzker, president of The Hyatt Foundation and his mother, Cindy Pritzker, who founded the prize with her late husband Jay A. Pritzker.

The international prize, which is awarded each year to a living architect for lifetime achievement, was established by the Pritzker

Guests were greeted at the door of Monticello by Thomas Jefferson Foundation president, Daniel P. Jordan, along with Hyatt Foundation president, Thomas J. Pritzker, and his mother, Cindy Pritzker, who with her late husband, Jay A. Pritzker founded the prize in 1979.



“Had the Pritzker Architecture Prize been in existence in the 18th Century, Thomas Jefferson would most assuredly have been a recipient,” says J. Carter Brown, chairman of the jury that selects the winner each year. “Since we were not around then, but some of Thomas Jefferson's work still survives, and gloriously I might add, we can at least pay homage to this great architect and designer, who also just happened to be instrumental in fashioning our great republic.”

The 2001 presentation on May 7 of the \$100,000 Pritzker Architecture Prize to Swiss architects Jacques Herzog and Pierre de Meuron was held at Jefferson's architectural masterpiece, Monticello, in the Blue Ridge Mountains of Virginia. Just a two hour drive from Washington, D.C., the home, which is just



A local chamber quartet, the Alberti Ensemble, provided a musical background of 18th century music during the reception on the lawn of Monticello.

family of Chicago through their Hyatt Foundation in 1979. Often referred to as “architecture’s Nobel” and “the profession’s highest honor,” the Pritzker Prize has been awarded to seven Americans, and (including this year) eighteen architects from twelve other countries. The presentation ceremonies move around the world from year to year paying homage to the architecture of other eras and/or works by laureates of the prize.

Thomas J. Pritzker, president of The Hyatt Foundation, in expressing gratitude to Daniel P. Jordan, president of the Thomas Jefferson Foundation, for making it possible

to hold the event in this remarkable setting, stated, "Just three years ago, we were in Berlin in Karl Friedrich Schinkel's Altes Museum which is considered a masterpiece by the father of modern architecture. Today, we are in the rooms designed by and lived in by one of the fathers of our country. It is very humbling to realize just how much this man who is remembered primarily as the author of the Declaration of Independence accomplished in his lifetime. He could read in seven languages, and his commitment to learning led him to found the University of Virginia. It was his initiative for the Louisiana Purchase that doubled the size of the country. His architectural talents and abilities are widely known, and we are experiencing some of that first hand by holding the ceremony at his home."



A small balcony overlooking the entrance to Monticello allowed (left to right) Gigi Pritzker Pucker, Michael Pucker, Margot Pritzker, Daniel P. Jordan, Thomas J. Pritzker, and Mrs. Jay (Cindy) Pritzker to see the other guests arriving and viewing the interior of Monticello before the ceremony.

After touring the house, guests were further welcomed with a reception outside on the north and south terraces and the lawn. On this perfectly clear evening, the University of Virginia could be seen from the north terrace.

The presentation of the award was held on the steps of the West Portico, with the famous dome, the first ever built on an American house, in the background. A tent was erected on the expansive west lawn where dinner was served.



Daniel P. Jordan describes some of the finer points of Monticello to the guests of honor following their tour of the mansion. From left to right: Jordan; Harry Gugger, a partner in the firm of Herzog & de Meuron; Mrs. Herzog; Jacques Herzog; Pierre de Meuron; and Mrs. de Meuron.

Thomas Jefferson himself, described his mountain top home as his "essay on architecture." He was involved in every aspect of its design, construction and remodeling. His drawings of the first version of the house from the 1770s show that he largely rejected the Georgian architectural tradition that was then popular in Virginia. He returned to a purer expression of classical form based primarily on examples found in *I Quattro Libri dell'Architettura* by Andrea Palladio, the 16th century Italian architect. Before he became president, while serving in France on a diplomatic mission from 1784 to 1789, he studied the plans of the newest neoclassical townhouses, and observed the construction of one in particular, the Hôtel de Salm with its fine dome. In the south of France, Roman antiquities such as the temple known as the Maison Carrée inspired him to write, "Roman taste, genius, and magnificence excite ideas." In 1796 he began a radical transformation of Monticello, enlarging it from eight to twenty-one rooms. The upper story was removed and the east walls demolished. A new entrance front was added, as well as a dome based on the ancient temple of Vesta at Rome, illustrated in Palladio's book, which became the central feature of the west front. Work on the house continued through the years Jefferson served as vice president and president. Finally in 1809, at the conclusion of his presidency and after forty years of building, his essay was essentially finished.



Thomas J. Pritzker, president of The Hyatt Foundation, was interviewed by the Arts and Minds television show for the Bravo, cable network. In the background, guests for the ceremony were enjoying the reception on the grounds of the mansion.



Among the guests at the ceremony were previous Laureates of the Pritzker Prize that included Lord Foster of the UK who was the 1999 Laureate and Raphael Moneo of Spain (center) who was the Laureate in 1996.

another Pritzker Laureate, the very first in fact, Philip Johnson. In 2000, the Herodian Street excavation in the shadow of the Temple Mount in Jerusalem provided the most ancient of the venues. The ceremonies have evolved over the years, becoming, in effect, an international grand tour of architecture.

One of the founding jurors of the Pritzker Prize, the late Lord Clark of Saltwood, as art historian Kenneth Clark, perhaps best known for his television series and book, *Civilisation*, said at one of the ceremonies, “A great historical episode can exist in our imagination almost entirely in the form of architecture. Very few of us have read the texts of early Egyptian literature. Yet we feel we know those infinitely remote people almost as well as our immediate ancestors, chiefly because of their sculpture and architecture.”

Dinner was served in a tent erected on the west lawn especially for the event, again with background music provided by the Alberti Ensemble playing the music of Jefferson's library, and played on 18th century instruments. The members of the ensemble are Rob Turner, flute; Katherine Winterstein, violin; Jennifer Meyer, viola; and Paige Riggs, cello.



As Pritzker prize-giving moves into the new millennium, Monticello becomes part of a tradition of moving the ceremony to sites of architectural significance around the world. Buildings by Laureates of the Pritzker Prize, such as the National Gallery of Art's East Building designed by I.M. Pei, or Frank Gehry's Guggenheim Museum in Bilbao, Spain, or Richard Meier's new Getty Center in Los Angeles have been used. In some instances, places of historic interest such as France's Palace of Versailles and Grand Trianon, or Todai-ji Buddhist Temple in Japan, or Prague Castle in The Czech Republic have been chosen as ceremony venues. Some of the most beautiful museums have hosted the event, from Chicago's Art Institute to New York's Metropolitan Museum of Art, where the setting was 1982 Laureate Kevin Roche's pavilion for the Temple of Dendur. In homage to the late Louis Kahn, the ceremony was held in Fort Worth's Kimbell Art Museum in 1987. California's Huntington Library, Art Collections and Botanical Gardens was the setting in 1985. The 20th anniversary of the prize was hosted at the White House since in a way, the Pritzker Prize roots are in Washington where the first two ceremonies were held at Dumbarton Oaks, designed by yet

DANIEL P. JORDAN

*PRESIDENT,
THOMAS JEFFERSON FOUNDATION*



What a glorious evening for such a special occasion. Thomas Jefferson once wrote to a friend, “Our sky is always clear at Monticello.” And I think Mr. Jefferson’s blessing is with us on the mountain top this evening. I’m Dan Jordan, president of the Thomas Jefferson Foundation, the private nonprofit corporation that’s owned and operated Monticello since 1923. On behalf of my wife, Lou, on behalf of our trustees, our colleagues on the staff, I want to say that it is a signal honor of Monticello to have been chosen the venue for this year’s Pritzker presentation. It’s also a special pleasure to be able to welcome the Pritzker family, to be able to welcome the Pritzker jury, to be able to welcome the Pritzker Laureates, as well as this distinguished audience, all welcome to Monticello.

Monticello, Mr. Jefferson’s beloved mountain top home here in the Piedmont region of Virginia, Monticello, the home of Thomas Jefferson. He was Governor of the Commonwealth of Virginia, also a member of the Continental and Confederation Congresses, also Minister to France, also Secretary of State, also Vice President, also President of the United States and at the same time president of the American Philosophical Society.

Thomas Jefferson, author of the American Declaration of Independence, author of the Virginia Statute For Religious Freedom. Thomas Jefferson, father of the University of Virginia, father of the American West, as measured in terms of expansion with the Louisiana Purchase for exploration with the Lewis and Clark Expedition.

And Thomas Jefferson most importantly tonight, Thomas Jefferson was also an architect. I think it's worth a round of applause for our architecture which we are celebrating this evening. Of course, he shames us all with the multiple levels of his talent and achievements, but fundamentally, he's an architect. He's an architect who designed Monticello, the only home in America on the World Heritage List and America's first national horticultural landmark. He also designed the University of Virginia which I believe is the only university complex on the World Heritage List, and which in 1976 was chosen by the American Institute of Architects as this country's most important contribution to architecture over a two hundred year period.

Thomas Jefferson. Well, how about a round of applause for UVA. Thomas Jefferson, architect, who also designed the Virginia State capitol, which was the first temple-style public building in the New World. In short tonight as we celebrate the Pritzker award and look to the best of architecture in the present, we also look to the best of architecture in the past and celebrate the enduring legacy of Thomas Jefferson. Thank you very much and welcome.

J. CARTER BROWN

*CHAIRMAN OF THE JURY
PRITZKER ARCHITECTURE PRIZE*



Thank you very much, Dan. He was rather modest about this World Heritage designation, that also includes the pyramids at Giza and the Great Wall of China. He's one of the professionals in this field of cultural management (that I, too, have tried to labor in) who has established a track record that is unbelievably professional and successful. I think the way this place looks tonight is

largely due to Dan Jordan and his ability to get people behind him. Hats off, Dan!

Well, it's nice to be back here and nice to be in Virginia. I am genetically half Virginian, and I owned a country place in Virginia at one point, and it tugs at your heartstrings just driving down 29 and looking at that wonderful landscape. I have many forebears who went to what's called

around here “*The university*,” the University of Virginia, and I feel very much at home.

I would like to introduce to you some of the jurors who are able to be here. First is someone really well known to anybody interested in architecture; you’ve read her books, you’ve read her columns in the *New York Times*, now you read her columns in the *Wall Street Journal*. Ada Louise Huxtable, the redoubtable Huxtable, would you stand up!

Our newest and youngest juror, Carlos Jimenez, who was born south of the border and now practices in Houston — both architecture and teaching — is a wonderful connoisseur of architecture (also, I should say, of coffee). Carlos, are you there? Stand up!

Jorge Silvetti has one of the most prestigious jobs in all of architectural education, as he’s dean of the Graduate School of Design at Harvard, and also brings enormous knowledge, part of it from his practice at Machado and Silvetti and as a connoisseur of many other things as well. Jorge!

And the Prize is very blessed to have as its professional guru, Bill Lacy, who has taught architecture, practiced architecture, has run the design program for the National Endowment of the Arts (as did Adele Chatfield-Taylor, who is here tonight). He has been president of the American Academy in Rome, as is Adele. Has been president of Cooper-Union, and now is president of one of the great arts universities in America, SUNY at Purchase, New York. Bill!

And as Dan said it’s a great treat to have so many members of Pritzker family here. I think we all owe a debt of gratitude to the kind of interest that they have shown in continuing the legacy after Jay Pritzker, who was so enthusiastic about this Prize, passed on just a couple of years ago. His widow, Cindy, has now wrapped herself around this, and we are so grateful to her. Cindy Pritzker! Up, up, up!

Well, it’s not only personally, but also professionally that I have been involved with this house and the man who designed it. The National Gallery was designed by John Russell Pope, as you know. His doctor told him that as he had cancer he would not live very long if he took on this new assignment of a national gallery, and he should extend his life by retiring.

He chose instead to design the National Gallery, and at the time same time, there came a movement to have, finally, a Jefferson Memorial in Washington. FDR was a big fan. It was he in 1938 who got a coin minted that is still our nickel, our five-cent piece which has this façade (gesturing to the building behind him) on it — so you carry this image with you in your pocket! Pope, like Jefferson, was also inspired by the Pantheon, and did a wonderful rotunda for the National Gallery. Then when it came time to do the Jefferson Memorial, he used exactly the same dome, which relates to what many of you have seen here at the University. The tale is that the contractor who supplied the lumber for the forms simply resold the same lumber, at considerable profit, because it’s exactly the same form!

In 1976, when it was the Bicentennial, the National Gallery felt—(and we didn't have an East Building to put it in yet)—that we really should do something special. That was quite an onerous challenge, because what do you do? You have an exhibition of paintings from the period, American paintings? It would be a little sad, plus you'd never get the loans because everybody was trotting out all their American art, which was mainly just portraits in those days. Okay, we had an idea. We'll do a show called *Circa 1776*.

That idea later transmogrified, in 1992, into the Columbus quinquennial show, called *Circa 1492*, which was quite an undertaking, but 1776 turned out not to be a very good year for art. China wasn't particularly distinguished and in France, the Rococo was petering out and Neo-Classicism hadn't really pulled forward. So that was a nonstarter.

And then I thought: what is the *essence* of July Fourth, 1776? It's the Declaration of Independence! Well, who wrote that? Now, class?

And so here's a guy who's a paragon that anyone can look up to who has a tremendous aesthetic sense. His lively interest in all the arts, and as a notable practitioner of one, made it imperative that we base a show on this man. We called it, *The Eye Of Thomas Jefferson*.

The catalogue has been such a success, it's been reprinted recently (which never happens to museum catalogues). We did architecture — we reproduced a sun-filled room from Poplar Forest; we did horticulture in our garden court; we recreated the exhibitions of the Paris *Salon*, conflating pictures that were actually exhibited in the various Salons that he saw. And in probing his Paris period, we realized that he could do everything, including fall in love.

Maria Cosway, this beautiful young artist, who like Jefferson was also very musical, was a kind of soul-mate, coming on the scene after the death of Jefferson's wife. There was only one problem. She was married, to a British painter of miniatures (you might call him a miniature painter), further complicated by the fact that he was gay.

Mr. Jefferson and Maria had these lyrical times together, including going out and watching the fireworks in the Bois. In the letters, it gave the name of the company that made the fireworks, the Ruggieri Brothers, so we looked up in the Paris phone book and found the same company still makes fireworks. We went to them and said, can you recreate for our opening the fireworks that Thomas Jefferson saw? Well, their records apparently blew up in some explosion in Marseilles. But we said, okay, we'll hire a researcher to spend all winter in the Bibliothèque Nationale and we'll work out how it was.

Their fireworks were different. First of all, the chemistry was different. They couldn't get way high. The colors were different; they were pastels. It was choreographed; there was music; and it had a rationale and it had a stage set. So we staged it on the national Mall, we had it right below the Capitol, at that wonderful curved reflecting pool, people stretching back to

the Washington Monument. It was called *The Triumph of Reason and Order over Chaos and War*, and the National Gallery Orchestra played. And when Chaos And War happened, whoa! — all hell broke loose! The stage set was this, (pointing) the façade of Monticello.

But that was only a simulacrum, and it's pretty nice to be here in the authentic place. I must say Mr. Jefferson gets addictive, and the more you know about him, the more exciting it becomes. The Thomas Jefferson Foundation has done such a stellar job. And we have with us tonight, another foundation that has done a lot for architecture.

The president of it is another polymath, happens also to be named Thomas, and he has so many strings to his bow. He's got one that Mr. Jefferson didn't have. Somehow he knows how to stay solvent! But he is also a scholar in the art of India. He collects the sculpture. He goes into obscure corners in the northwest of India to study frescos and caves. He publishes scholarly articles. *That's* the kind of businessman we need in America! Also, he's been a wonderful supporter of this prize.

And so, here to present the Year 2001 Pritzker Prize in Architecture: Thomas Pritzker.

THOMAS J. PRITZKER

PRESIDENT, THE HYATT FOUNDATION

Thank you, Carter. Carter is too fantastic. He can give an eloquent speech at the drop of a hat and we appreciate everything you've done.

When the prize was established twenty-two years ago, it was determined that it would be for living architects. At the same time, understanding our debt to the past, we decided to hold ceremonies in various places of historic or architectural significance. Last year, we were presenting the prize in the shadow of the Temple Mount in Jerusalem, a two thousand year old street. Another year, we were in Japan at a thousand year old Buddhist temple called Todai-ji.

I think those two places certainly filled the bill for historical places. As for architecturally significant places, two years ago, I think it was, we presented the prize at Carl Friedrich Schinkel's Altes Museum and had the reception at the New National Gallery by Mies van der Rohe in Berlin.



Schinkel has been called the father of the modern movement and Mies van der Rohe, of course, has made significant contributions to our skyline in Chicago. We used both of their buildings in ninety-nine when we presented the prize to Lord Foster of the United Kingdom, and somewhere, Norman is here and we're delighted that you could be with us here tonight. Lord Foster designed a beautiful cultural center in Nîmes, France adjacent to the Maison Carrée, a Roman Corinthian temple that was an important influence on Thomas Jefferson when he was Ambassador to France.

Jefferson wrote to his friend: "Sitting here, I'm gazing whole hours at the Maison Carrée like a lover at his mistress." There's no question that being here in Thomas Jefferson's Monticello is a special treat.

It's both historically and architecturally significant. We're most grateful to the Thomas Jefferson Foundation and to Dan Jordan and his associates for welcoming us in this beautiful example of Jefferson's work. I also want to thank the University of Virginia for the opportunity to visit some of the wonderful buildings done by Jefferson. Had there been a Pritzker prize two hundred years ago, Jefferson certainly would've been selected as one of its Laureates.

Carter Brown is chairman of the jury and our family owes Carter our undying gratitude for being the guiding light for our juries for the past twenty-two years. He took his task on when he still had the enormous responsibility for directing the National Gallery of Art and yet he did it with a seriousness of purpose that really has resulted in the Prize as we know it today. There's no question that the jury is the most important aspect of this prize.

Although the various members of the panel have changed over the years, the quality of their selections has never wavered, nor have they ever been predictable. They never go for the obvious and this year is no exception. In fact, the history of the prize, we've only awarded it to two architects in the same year once before.

That occasion was the tenth anniversary of the prize when the jury was deadlocked on two totally different architects, one from Brazil, Oscar Niemeyer and the other from this country, Gordon Bunshaft, so they decided to give the prize to both of them. This year, two architects work so closely together that each one compliments the abilities and talents of the other.

Jacques Herzog and Pierre de Meuron have a long-term, true collaboration making it impossible to honor one without the other. Their story is well known by now.

In the middle of our country, they'll be working on an addition to the Walker Art Center Complex in Minneapolis and those are just the tip of the iceberg. They have numerous other projects here and abroad that will keep us watching with interest for many years to come. As one of our jurors put

it, they have the capacity to astonish. If you'll please join me here, on behalf on our family and the Hyatt Foundation, I'd like to present the Pritzker Architectural Prize of 2001 to Jacques Herzog and Pierre de Meuron. Would you, please, come up?



JACQUES HERZOG

2001 PRITZKER LAUREATE WITH PIERRE DE MEURON

Dear Mrs. Pritzker and all of the Pritzker family, dear members of the jury, dear friends, ladies and gentlemen, thank you for so many things. Thank you for your ongoing and uncompromisable commitment to architecture. Thank you for choosing us for this prize which we were longing for and hoping to get, like only children can wish to get things deep in their hearts. Thank you to our clients and friends, some of whom are here this evening, for their support and their willingness to dialog also in difficult phases of a project.

Thank you to those who have opened us the door at the GSD many years ago. That has proved to be a critical step for us into this country quite some time before we, actually, were given the chance to realize some of our best work here. Thank you to our partners, Harry and Christine, and to all our collaborators who have been working with us for many years with an unbelievable commitment.

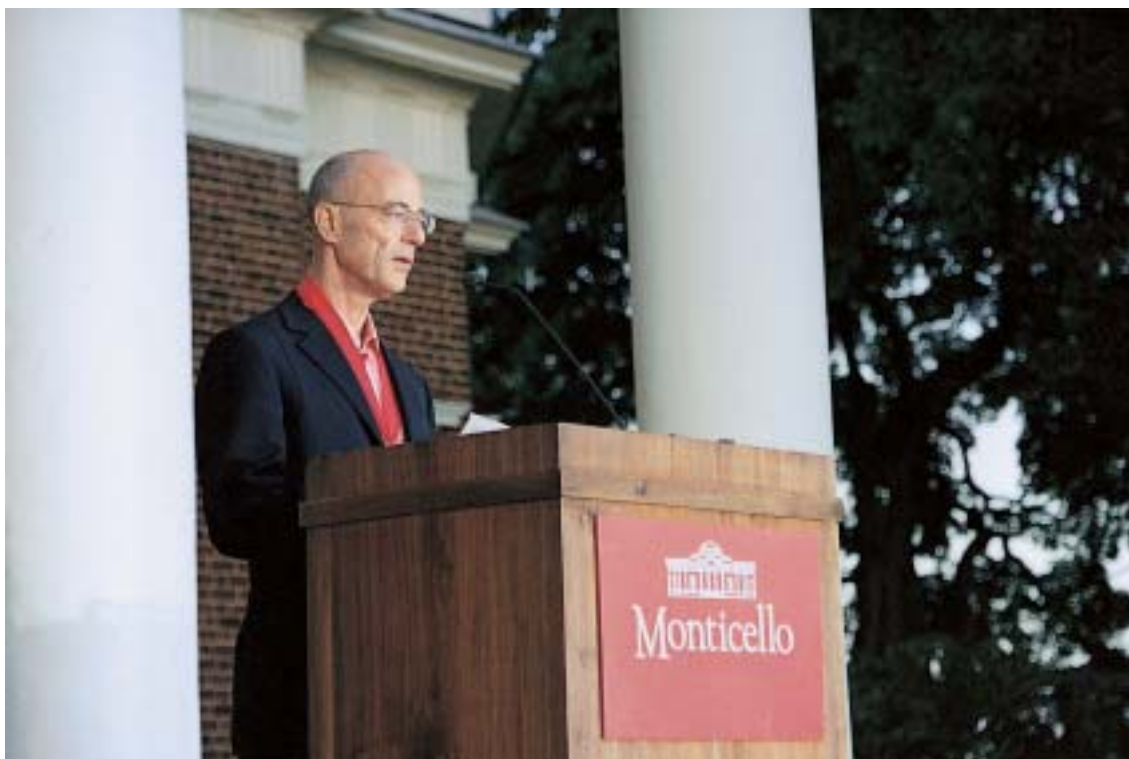
In 1978, Pierre and I opened our joint architectural offices, but it was neither a historical decision nor a momentous founding event. During our last semester at the Federal Institute Of Technology, we had already realized that we had a great deal in common. The fact that we struck out on our own was more or less an act of rebellion and desperation. What else were we to do?

The economy was not very rosy and architecture both at home and abroad seemed foreign to us. We had no idea what we wanted, we only knew what we didn't want. A few semesters with Aldo Rossi who was forty at the time had filled us with enthusiasm.

In his earliest buildings made of poorly processed concrete, we discovered an affinity something that swung to rest between Pasolini and Arte Povera. And we loved his dry dictum "architecture is architecture" because it seems to be so provocatively simple minded and pinpoints something that is still vital to us today: architecture can only survive as architecture in its physical and central diversity and not as a vehicle for an ideology of some kind. It is the materiality of architecture that paradoxically conveys thoughts and ideas. In other words, its immateriality. That's an old story, but it is more relevant today than ever before: architecture lives and survives because of its beauty, because it seduces, animates and even inspires people, because it is matter and because it can — if only sometimes — transcend matter.

But this anarchist and poetic side of Rossi, which we loved so much as students, was gradually assimilated into the postmodernist *Zeitgeist*. What remained was an academically rigid ideology of permanence and typology, and a sudden dominance of decorative historical elements of style, a kind of coming-out of the decorative, which had beaten an embarrassed retreat since the rise of Modernism.

In the fine arts which are usually more critical, more radical and ahead of architecture in adopting artistic and social changes of paradigm representatives of the Transavantguardia and the so-called Wild Painting came up with so many new pictures that in spite of or, perhaps, because of this inundation, there was no room left for our own. Nor did we see any latitude of this kind in deconstructivism; although we were fascinated by its chief philosophical



exponents, we were bored to tears by its architectural advocates and their explanations. In the early years, we experimented with all kinds of forms and materials trying to subvert their conventional usage as if to squeeze something hidden, something invisible out of them that would breathe life into our architecture. Yes, that was what we wanted: to breathe life into architecture although we could not specifically describe what we meant by that, despite endless attempts to put it into words. There was no philosophy that we felt we could embrace unconditionally although phenomenological questions have always played a salient role, for instance, questions of sensual perception or of signified and signifier.

The artist Rémy Zaugg with whom we have often collaborated over the years relentlessly asks questions that address our concerns as well. Obvious perhaps and simpleminded, but all the more profound — what, where, how, who? Our designs became increasing minimal, radically minimal. Suddenly, the room for action became huge. At the beginning of the eighties, no one used a rectangle as ground plan and section, that is, a box as the basis of design. We wanted architecture without any distinguishable figuration, but with a hesitant non-imitating analogy. We were looking for a hint of memory, of association. We did not want complete reduction or pure abstraction. We were not trying to simplify the world or to reduce it to so-called essentials. There was no religion, no ideology at stake.

We did not want a sect of Minimalists. On the contrary, we were aghast at the ravages caused by so-called Minimalism in architecture, which was linked with morals and perfection and had the imprint of latent Protestant zeal. We in turn began to have more and more doubts about the dominance of the rectangle in our designs.

It had become too confining. Paradoxically, the box, conceivably the simplest and most basic architectural shape had acquired the value of its



own like a stylistic device And that was exactly what we always tried so assiduously to avoid. But there may be another entirely different explanation. The reasons for the supposed breaks and changes of style in our work may not only be design-motivated, but also psychological. The supposed objectivity of the modernist formal canon may merely have served to simplify the workings of our long-term cooperative venture and the discussion of projects; it may actually have held us together as a team. The fact is that we've worked as a duo since our youth and have in recent years involved two other partners, Harry Guger and Christine Binswanger, who are also here in Monticello today and rightfully so.

Possibly, co-authorship with Pierre and later with our partners, has in recent years yielded the startling realization that individually distinctive gesturally expressive forms and images for our projects are, indeed, feasible and are now surfacing all the more passionately in our work.

Working with last year's winner of the Pritzker prize, Rem Koolhaas, on the project for Astor Place in New York shows that our experience of a complex team structure is capable of generating an even more complex architecture than emerges from the hermetically sealed isolation of the single author. Precisely because Pierre and I have developed projects together for so long, we have been able increasingly to involve other people and other areas in our cooperative undertakings and therefore other forms and spaces as well. The sculptural and even seemingly accidental elements, the figurative and the chaotic, which have recently appeared in our work, are as much a consequence of conceptual strategies as our previously developed formal idiom and not the result of a singular artist gesture.

This conceptual approach is actually a device developed for each project by means of which we remain invisible as authors. Of course, this invisibility does not apply to the name Herzog and de Meuron which cannot remain hidden and even less so now, thanks to the Pritzker prize; rather it applies only to our architectural identity. It is a strategy that gives us the freedom to reinvent architecture with each new project rather than consolidating our style. It also means that we are constantly intensifying our research into and with materials and surfaces, sometimes alone, sometimes in collaboration with various manufacturers and laboratories with artists and even with biologists. We look for materials that are as breathtakingly beautiful as the cherry blossoms in Japan or as condensed and compact as the rock formations of the Alps or as enigmatic and unfathomable as the surfaces of the oceans. We look for materials that are as intelligent, as virtuoso, as complex as natural phenomena, materials that not only tickle the retina of the astonished art critic, but that are really efficient and appeal to all of our senses — not just the eyes, but also the nose, the ears, the sense of taste and the sense of touch. Much has failed and continues to fail because the large concerns that would set up the technological and methodological conditions for new developments show too little interest, because there is no market for such things.

Moreover, politically, demands for improving both the ecological and energy aspects of society have not been radical enough in addressing the construction sector of the economy. Does this wish to extend architectural research into major industrial concerns express a romantically transfigured view of the world, a kind of after-effect of the ideas of Joseph Beuys whom we had the privilege of assisting for a brief period, or does this refer to a possible role of the architect in the twenty-first century? We are not interested in making prophetic statements about the future of architecture. In this respect, however, one observation must be made: The rise of a global star system in recent years is indicative of the colossal battle of displacement in the world of architecture.

A narrow elite of author-architects stands opposite an overpowering ninety percent majority of simulation architecture, an architecture essentially without an Appellation contrôlée, as it is called in the world of wines. There is hardly anything left in between, only a few young people desperately seeking salvation in the few remaining niches and the largely hopeless prospects of design competitions.

Rampantly spreading simulation architecture is no longer projected on the world by an author but instead simulates, reproduces, manipulates and consumes existing imagery. Instead of passively letting ourselves be sucked into the maelstrom of this simulation architecture which not only absorbs all the imagery, but also any and all innovation in order to survive, we can actively deploy simulation as a possible strategy in our own architecture — in a kind of subversive reversal, as in biotechnology. And that may well be the most exciting prospect in architecture today and indeed in human society, this incredible latitude that leaves room for the most extraordinary achievements — and the ghastly ones as well. Thank you.



Photo © Margherita Spiluttini



Photo © Margherita Spiluttini

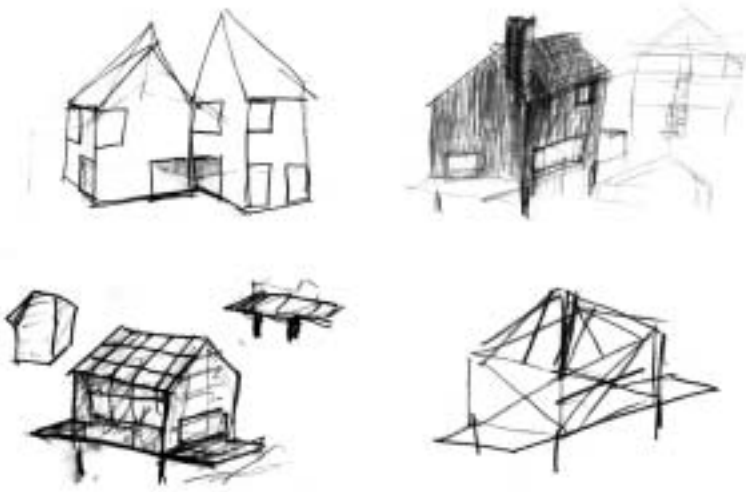


House in Leymen
Leymen, Ht. Rhine, France
(this page and opposite)



Four study sketches for the Rudin House in Leymen, France. Clockwise from the top left:

1. A house that's like a compact volume that can be opened.
2. A traditional house with a gable roof and chimney on supports.
3. A house that's like a sedan chair that carries the inhabitants.
4. A compact block with a hipped roof and fragile stand.





(left) Blue House – Oberwil, Switzerland; (above) model of the Woodhouse Stuttgart, Germany; (below) Plywood House Bottmingen, Switzerland





**Photographic Studio Frei
Weil, Germany**





**Signal Box,
Auf dem Wolf
Basel, Switzerland
(left)**

Railway Engine Depot, Auf dem Wolf – Basel, Switzerland (below)

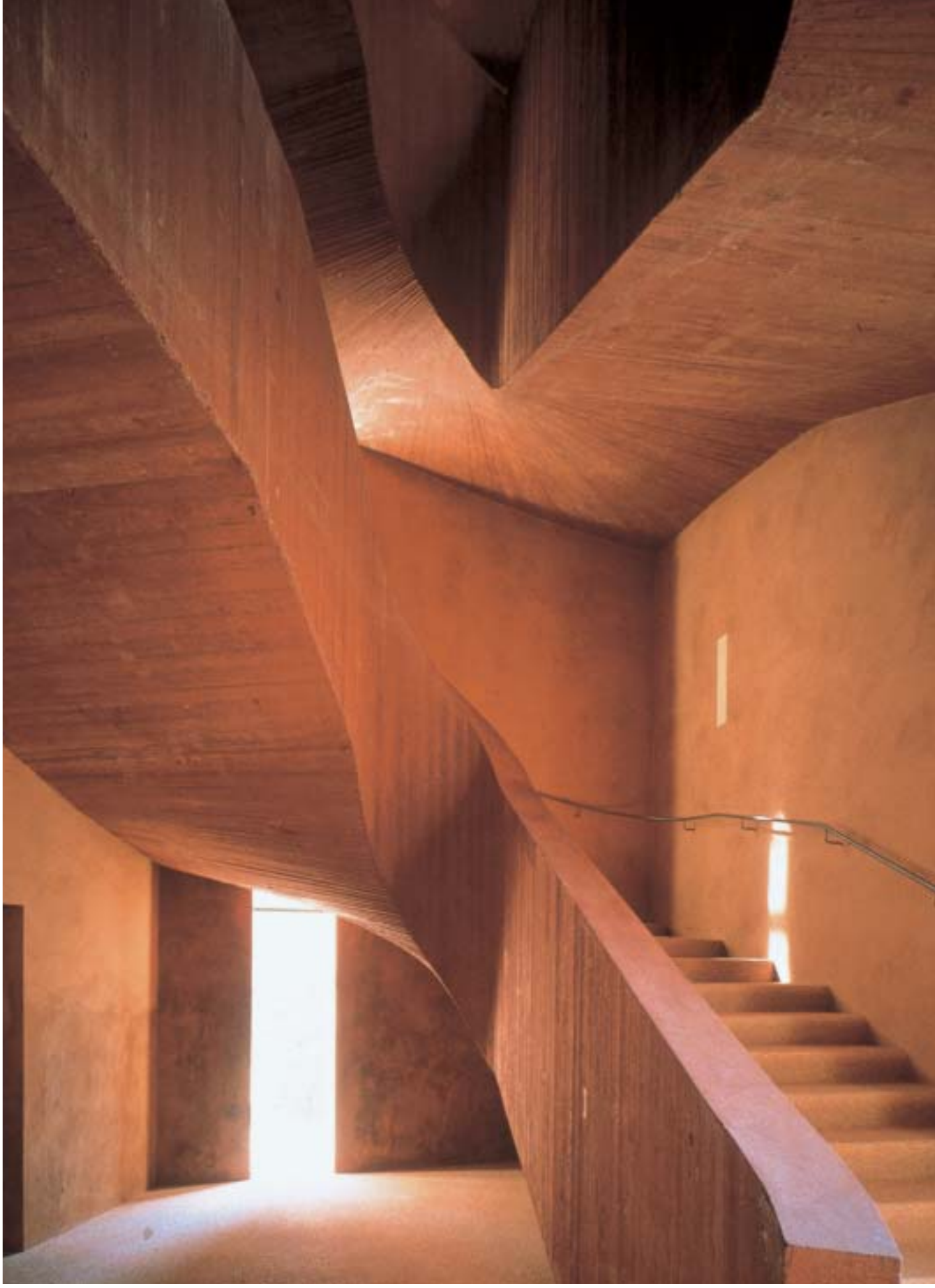




Central Signal Tower SBB – Basel, Switzerland



**Küppersmühle Museum
Grothe Collection/
Duisburg, Germany**
(this page and opposite)



THE ARCHITECTURE OF JACQUES HERZOG AND PIERRE DE MEURON

BY

CARLOS JIMENEZ

PRITZKER ARCHITECTURE PRIZE JUROR

PROFESSOR, RICE UNIVERSITY SCHOOL OF ARCHITECTURE

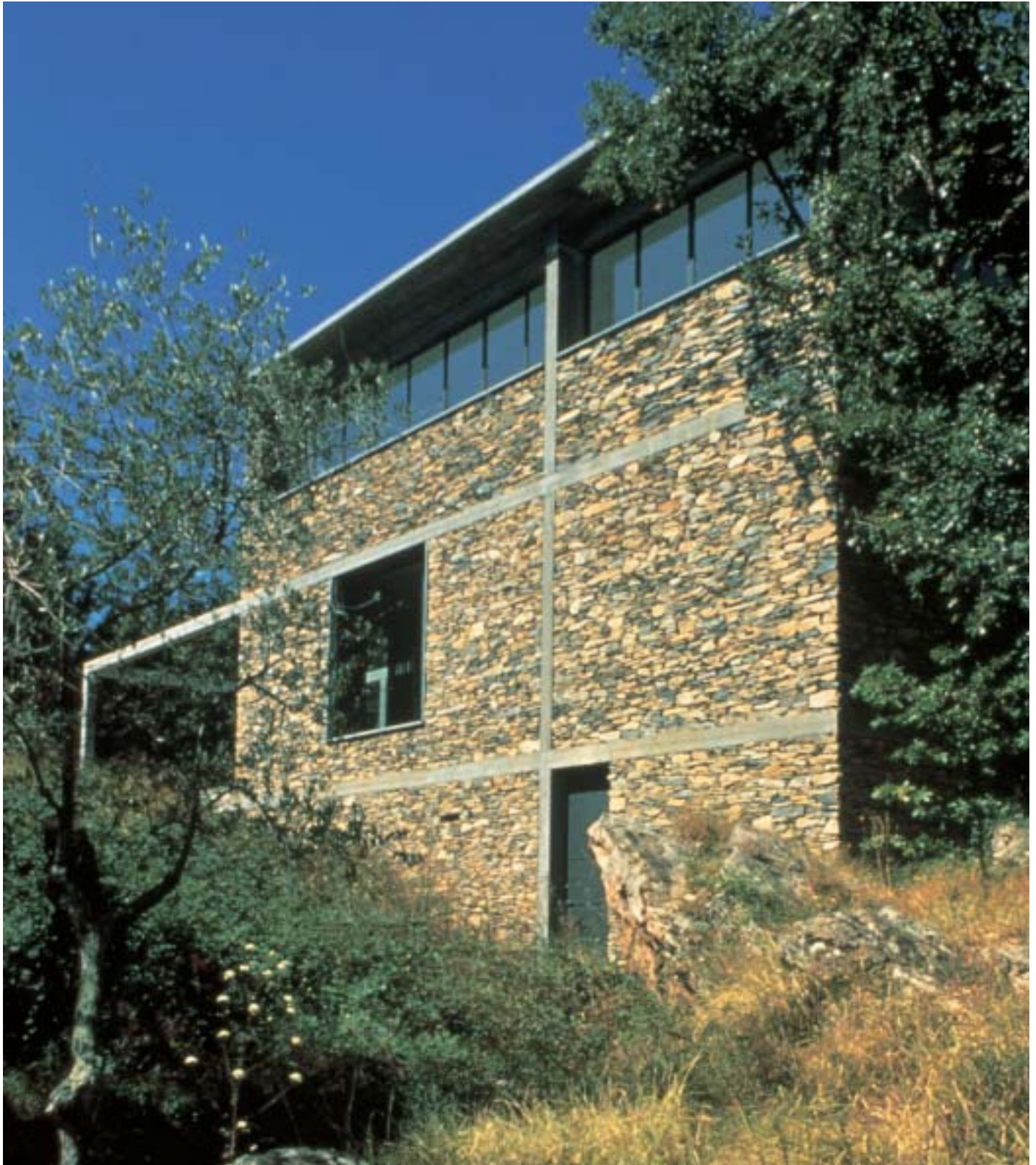
PRINCIPAL, CARLOS JIMENEZ STUDIO, HOUSTON, TEXAS

One of the most compelling aspects of the work of Herzog and de Meuron is its capacity to astonish. They transform what might otherwise be an ordinary shape, condition or material into something extraordinary. Their relentless investigation into the nature of architecture results in works charged by memory and invention, reminding us of the familiarity of the new. The originality of their constructions stems primarily from the intellectual rigor and sensual intuition that they bring to each work, an enthralling combination that can be discerned in the taut discipline of a wall and roof connection or in the layered transposition of one planar detail to another, to mention just two such conditions prevalent in their work. When experiencing Herzog and de Meuron's work one becomes aware of such conditions as natural extensions of the architects' lucid tenacity. One is also able to understand the architects' piercing reading of site by the way they disclose its hidden or obvious specificity, initially manifested through a detail, a material, a texture, a scent, or a wedge of light.

Jacques Herzog and Pierre de Meuron, childhood friends since the mid fifties, founded their partnership in 1978 in their native city of Basel. Since they began working together, a common interest has linked them as they sought the potential for beauty in the fusion of function and site. In examining the trajectory of their built and unbuilt work, one finds ample evidence of this fusion. Often the desire for functionality results in a bureaucratic and inert architecture. Yet in the hands of Herzog and de Meuron the pursuit of functionality leads to a dynamic prism, emitting unforeseen subtleties as they come in contact with a site and program. This can be observed in two of their best-known works: the Ricola storage building and the train station signal box in Basel. The task of storing goods or of directing traffic acquires a beauty that transcends and singles them out amid their utilitarian progeny. The overlapping cementitious planks of the Ricola shed ventilate and lighten the storage volume while weaving an object of startling beauty. The same can be said of the signal box, whose copper ribbons vibrate amid the rumble of trains and tracks, transforming the infrastructural object into a talismanic icon.

Another work that demonstrates the architects' assertive lyricism in merging function, site and beauty is the Dominus Winery in the Napa Valley. Here one encounters a building whose earth-like fortification marks the ground, a gateway, an enclosure for producing, administering and storing an exquisite wine. The timeless echo of stone retaining walls combines with the alluring refraction of light to render a building like no other in the area, yet one seemingly familiar. The neighboring wineries, content in their Arcadian facsimiles, seem remote and out of place once one experiences the full realm of the Dominus Winery. Rooted conceptually and physically in its site, the stone wrapped winery acquires strength from the essentiality of its formal character, from the stirring play of light across the porous basalt walls, and from the seeming inevitability of its solution. Although an abrasive object in a field of delicate vineyards, the building is beautiful because of the clarity and power of its resolution. One comes to realize that the building's expressiveness is what it is because it couldn't have been any other way.

The persistent essentiality that runs through Herzog and de Meuron's work emerges from the architects' acute understanding of construction as architecture's most basic and catalytic condition. They build ideas whose formal characteristics often surprise precisely because of this



Stone House – Tavole, Liguria, Italy

essentiality. The House in Tavole, Italy, one of their earliest and most significant works is a project of great subtlety and strength because of the manner in which it is built. One senses the architects' total immersion in the culture of native materials and construction traditions common to the region. Aware of neighboring stone houses, Herzog and De Meuron's design

does not dwell on literal appropriations of matter or type but aspires to reveal the intelligence of an alternate construction strategy. Employing the freedom of a slender modern concrete framework infilled with the region's dry fieldstone, the house achieves an unparalleled tectonic sophistication. The effect is the more compelling as the architecture affirms the vitality of an inquisitive present while recalling the venerable hands of millennial stonemasons.

Much has been written about the architects' proficiency with materials, to the extent that their work might at times be perceived as an obsession with tactile properties, surface, or textural potential. To some degree this can be true. Jacques Herzog has even expressed a predilection for fashion, clothes and textiles. He is quick though to differentiate Herzog and de Meuron's position on this matter... *"It is not the glamorous aspect of fashion which fascinates us. In fact we are more interested in what people are wearing, what they like to wrap around their bodies.... We are interested in that aspect of artificial skin which becomes so much an intimate part of people."* The architects' fascination with the properties of materials has resulted in an impressive catalogue of research and experimentation while contributing a collection of images that have become deeply minted in the contemporary imagination (i.e.: the serene almost ethereal Goetz Gallery in Munich, glowing in a dense morning dew; the incandescent light beam spanning the Tate Gallery's gigantic mass; or the stenciled polycarbonate panels of the Ricola storage building in Mulhouse, radiating their explosive light in a deep blue night). The concern for materiality and its effect in experiencing architecture have been a constant passion for Herzog and de Meuron as early as the Frei Photographic studio (a palette of refined *arte povera* materials) to one of their most recent works for the fashion house of Prada (a grid of diamond shaped glass panels permutating into an enveloping screen of light). In the architects' hands materials become sumptuous by their imaginative juxtaposition, eliciting the power to evoke and emit innumerable possibilities.

Another aspect of Herzog and de Meuron's work, not often discussed, yet beginning to infuse their work with insightful results, is their investigations of space and volume. The Tate Gallery in London, the architects' most celebrated public work to date demonstrates their archeological finesse in unearthing and re-shaping the space of the former power station. The extracted main volume is an astounding urban space where the energy of museum dwellers is not only harnessed but finds refuge, orientation and awe. The museum's overwhelming success is due to the architects' strategy of retaining the massive Turbine Hall while transfiguring it into an unforgettable spatial presence. Another work that explores the syntax of space and volume with expectant results is the Kramlich Residence, a house for collectors of media art presently under construction in the Napa Valley. Here the configuration of interior and exterior spaces dissolves into the bucolic landscape through a series of sinuous, undulating walls. Simultaneously the projection of films and videos have been incorporated into the design to establish spatial limits within otherwise transparent rooms.

Herzog and de Meuron, strengthened for some time now by the integration of two other partners, Harry Gugger and Christine Binswanger, finds itself at a critical threshold, challenged by the magnitude of their success, which now expands at a global scale. The size of their commissions has increased substantially and their buildings now face urban complexities and locales that will certainly test the architects' ascending virtuosity (The M.H. de Young Museum in San Francisco comes to mind). The architects' fertile imagination, intelligence and versatility augurs an exciting future, one that will continue their contributions to the discourse of architecture. Their evolving work is full of optimism and ever alert in a world of shifting paradigms. Its strength derives from a firm belief that *"architecture is only and always architecture,"* to paraphrase their charismatic former teacher Aldo Rossi. Thus they remain firm in their conviction: "to reject classifications in architecture and to keep ourselves open, to approach architecture in as many ways as we can."

Photo © Margherita Spiluttini



**Dominus Winery,
Napa Valley
Yountville, California, USA**

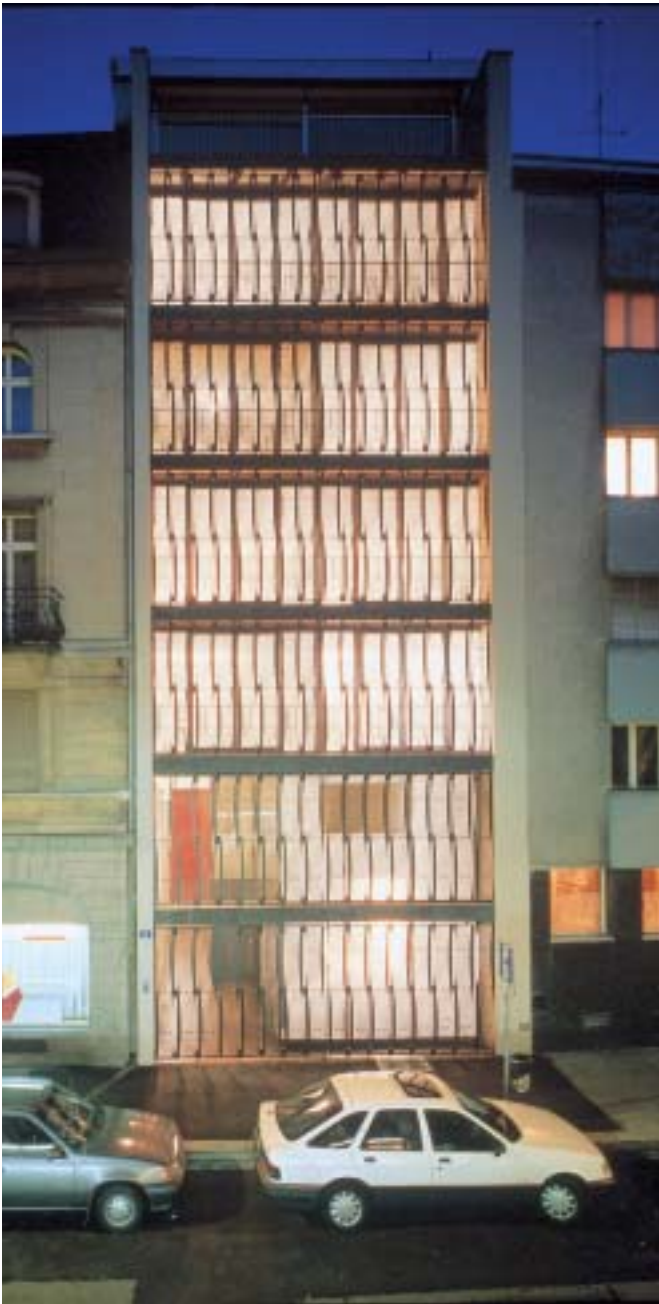
Photo © Margherita Spiluttini



Photo © Margherita Spiluttini



© Margherita Spiluttini



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Photo © Margherita Spiluttini



**Apartment Building
Schützenmattstrasse
Basel, Switzerland**



**Apartment Building along a party wall
Basel, Switzerland**

Photo © Margherita Spiluttini



Studio Rémy Zaugg – Mulhouse-Pfastatt, France

Photo © Margherita Spiluttini



Photo © Margherita Spiluttini



ISP – Institute for Hospital Pharmaceuticals/Rosetti Grounds – Basel, Switzerland

Photo © Margherita Spiluttini





Ricola Storage Building – Laufen, Switzerland

© Margherita Spiluttini



**Ricola Marketing Building
Laufen, Switzerland**

© Margherita Spiluttini



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FACT SUMMARY

Jacques Herzog and Pierre de Meuron

2001 Laureates, Pritzker Architecture Prize

Herzog & de Meuron

Rheinschanze 6

4056 Basel, Switzerland

Biographical Notes

Birthdate and Place of both architects: 1950

Basel Switzerland

Education: Swiss Federal Institute of Technology (ETH)
Zurich, Switzerland

Awards and Honors (for both)

- 1987 Award for Architecture from the *Akademie der Künste*, Berlin, Germany
- 1994 *Deutscher Kritikerpreis*, 1993 Award Berlin/Cologne, Germany
- 1995 Brunel-Award 1994, Washington, D.C. for Signal Box, Basel, Switzerland
- 1996 Brunel-Award 1995, Washington, D.C. for Railway Engine Depot, Basel, Switzerland
Max Beckmann Award 1996, Frankfurt-am-Main, Germany
Construtec Prize, 1996 European Prize for Industrial Architecture, Hanover, Germany for Signal Box, Basel, Switzerland
- 1999 Rolf Schock Prize for Visual Arts, Stockholm Sweden
Brandenburgischer Architekturpreis, Land Brandenburg, Germany for the Library of the Eberswalde Technical School, Eberswalde, Germany
- 2000 Award for exceptional buildings in Nordrhein-Westfalen 2000, Land Nordrhein-Westfalen and Architectural Association of Nordrhein-Westfalen, Germany for Museum Küppersmühle - Grothe Collection, Duisburg, Germany
Prix Max Petitpierre 2000, Bern, Switzerland

TEACHING POSITIONS

- 1983 Visiting tutor at Cornell University, Ithaca, NY (Jacques Herzog)
- 1989-1994 Visiting professors at Harvard University, Cambridge, MA (Jacques Herzog & Pierre De Meuron)
- 1999- Professor at ETH-Studios in Basel, Switzerland (Jacques Herzog & Pierre De Meuron)

Chronological List of Selected Projects

COMPLETED PROJECTS

1999-2000

Apartment buildings, Rue des Suisses, Paris
Paris/France

1998-2000

Roche Pharma Research - Building 92 / Building 41
Hoffmann-La Roche, Basel/Switzerland

Tate Modern London
London Bankside/UK

1998-1999

Central Signal Tower
Basel/Switzerland

1998

Ricola Marketing Building
Laufen/Switzerland

1997-1999

Library of the Eberswalde Technical School
Eberswalde/Germany

Küppersmühle Museum - Grothe Collection
Duisburg/Germany

1997-1998

ISP - Institute for Hospital Pharmaceuticals
Rossetti Premises
Basel/Switzerland

1997

House in Leymen, Leymen
(also known as Casa Rudin)
Ht.Rhin/France

1996-1998

Dominus Winery
Yountville, California/USA

1995-1996

Studio Rémy Zaugg
Mulhouse/France

1993-1994

Koechlin House
Riehen/Switzerland

1993

Ricola-Europe SA. Production & Storage Building
Mulhouse-Brunstatt/France

1992-1993

Pfaffenholz Sports Complex
St. Louis/France

Apartment and Commercial Building
Schützenmattstrasse
Basel/Switzerland

1991-1995

Railway Engine Depot, Auf dem Wolf
Basel/Switzerland

1991-1994

Signal Box, Auf dem Wolf
Basel/Switzerland

1991-1993

SUVA, Extension and Alteration
of an Apartment and Office Building
Basel/Switzerland

1991-1992

Gallery for a Private Collection of Modern Art,
Goetz Collection
München/Germany

Antipodes I, Student Housing,
University of Burgundy
Dijon/France

1989-1992

Housing Pilotengasse, Vienna-Aspern
Wien-Aspern/Austria

1987-1988

Apartment Building along a Party Wall,
Hebelstrasse
Basel/Switzerland

1987-1988

Schwitters Apartment and Office Building,
Allschwilerstrasse,
Basel/Switzerland

1987

E, D, E, N, Pavilion, Hotel Eden,
Rheinfelden/Switzerland

Ricola Storage Building, Baselstrasse,
Laufen/Switzerland

1985-1988

Stone House Tavole
Tavole/Italy

Plywood House
Bottmingen/Switzerland

1981-1982

Photographic Studio Frei Riedlistrasse,
Weil am Rhein/Germany

1979-1980

Blue House
Oberwil/Switzerland

WORKS IN PROGRESS**1997-2003**

Five Courtyards.
Project in the city centre of
München/Germany

1998-

The new Link Quai in Santa Cruz de Tenerife
*Santa Cruz de Tenerife,
Canary Islands/Spain*

1998-2001

REHAB, Centre for Rehabilitation
of Spinal Cord and Brain Injuries
Basel/Switzerland

1998-2002

St. Jakob Park Basel. Football Stadium,
Commercial Centre and Residence for
Elderly People
Basel/Switzerland

1999-2002

Kramlich Residence and
Media Collection, Oakville, CA
Oakville, Napa Valley, California/USA

1999-2003

Centro Cultural de Santa Cruz de Tenerife
Santa Cruz de Tenerife/Spain

2000-2001

Cottbus University Library
Cottbus/Germany

2000-2002

Laban Dance Centre
London/UK

Show Storage for the
Emmanuel Hoffman Foundation
Münchenstein, Basel/Switzerland

Prada Tokyo, Shop and Offices
Tokyo/Japan

Prada New York, Headquarters Prada USA
New York/USA project 2000

2000-2003

Plaza de Espana
Santa Cruz de Tenerife/Spain

Prada Le Cure, Production Center
and Outlet
Terranuova, Arezzo/Italy

Prada Levanella, Montevarchi,
Arezzo/Italy

2000-2005

Walker Art Center, Expansion Museum
and Cultural Center
Minneapolis/USA

2001-2003

Kunsthau Aarau. Expansion
of the Existing Museum
Aarau/Switzerland

2000-2004

Forum 2004 Building and Plaza
Barcelona/Spain

New de Young Museum,
Golden Gate Park,
San Francisco/USA

**SELECTED UNBUILT PROJECTS
AND URBAN STUDIES****2001**

Ian Schrager Hotel Astor Place
(in collaboration with Rem Koolhaas/OMA)
New York/USA

1999

Jack S.Blanton Museum of Art
Austin, Texas/USA

1996-1997

The Virtual House
New York/USA

Art Box, Bonn. Museum for the
Grothe Collection
Bonn/Germany

1991-1992

"Eine Stadt im Werden?", Urban Study Basel,
The tri-national, urban landscape surrounding
Basel/Switzerland

1991

Antipodes II, Student Housing,
University of Burgundy
Dijon/France

1989-1990

Master Plan for the University of Burgundy
Dijon/France

Design Museum
Basel/Switzerland

1989

Park for the Avenida Diagonal
Barcelona/Spain

1982-1985

Proposals for the Marktplatz
Basel/Switzerland

SELECTED COMPETITIONS**1998**

A new Tower and Square for the Basel Fair
Basel/Switzerland

1997

MoMA New York
New York/USA

1996

Schauspielhaus Zürich.
Cultural and workshop-centre
for theatre, museum and other uses,
Zürich/Switzerland

1995

Euro Airport Basel-Mulhouse-Freiburg
Airport Extension
Mulhouse/France

Dresdner Bank Pariserplatz
Berlin/Germany

Two Libraries, Université de Jussieu
Paris/France

1991

Arts Centre, Blois
Blois/France

1989

Greek Orthodox Church
Zürich/Switzerland

SELECTED EXHIBITIONS

1979, 1981, 1983,

STAMPA Gallery Basel (Herzog)

1988

AM Basel, Architectural Museum, Basel

1990

arc en rêve, centre d'architecture, entrepôt,
Bordeaux, France

1990

Collegi d'Arquitectes de Catalunya / COAC
Barcelona, Spain

1991

Architectural Museum, Frankfurt
(Group exhibition for the project
Berlin Zentrum) in collaboration with
Rémy Zaugg

Architecture of Herzog & de Meuron,
photographed by B. Burkhard, M.
Krischanitz, T. Ruff, H. Villiger
with Text by T. Vischer

Architecture Biennale, Venice, Swiss
Pavillon, Venice, Italy

1994

Architecture of Herzog & de Meuron
with photographs by Thomas Ruff
Peter Blum, New York

Design for the Swiss Pavillon for the
Biennale in Sao Paulo, Brazil

1995

Herzog & de Meuron - Concept and exhibit
design by Rémy Zaugg
Centre Georges Pompidou, Paris

Light Construction (group exhibition),
Museum of Modern Art, New York

1996

Architecturer-Biennale in Venice
Internationaler Pavillon, Contribution to
"Der Architekt als Seismograph"

Herzog & de Meuron - TN Probe Exhibition
Space, Tokyo

1997

Herzog & de Meuron - Drawings Zeichnungen
Peter Blum, New York

1999

The Un-Private House
Museum of Modern Art, New York

2000

Co-laboraciones: Artistas / Arquitectos
Galeria Elba Benitez, Madrid

Herzog & de Meuron –
11 Stations at Tate Modern
Curator: Theodora Vischer
Tate Modern, London

Herzog & de Meuron: In Process
Walker Art Center,
Minneapolis Curator: Philippe Vergne

2001

Prada: Works in Progress Stores, Offices,
Factories - New York, Los Angeles, San
Francisco, Tokyo, Terranuova, Arezzo.
Projects by Herzog & de Meuron and
projects by OMA / Rem Koolhaas
Fondazione Prada Milano

SELECTED MONOGRAPHS

Herzog & de Meuron, Architektur Denkform

Architekturmuseum Basel, German edition
1988, French edition, 1989, Wiese Verlag AG
Basel

Architektur von Herzog & de Meuron

Photographs by Margherita Krischanitz,
Balthasar Burkhard, Hannah Villiger und
Thomas Ruff with a text by Theodora
Vischer, Verlag Lars Müller, Baden/CH 1992
(German, French, Italian, English)

Herzog & de Meuron

Monograph Studio Paperback (German/
English) Wilfried Wang, Artemis Verlag,
Zurich 1992

Herzog & de Meuron

Monograph El Croquis Nr. 60 (English/
Spanish) Madrid 1993

Architectures of Herzog & de Meuron

Portraits by Thomas Ruff, Peter Blum
Edition, New York 1994 (English)

Herzog & de Meuron

Monograph *a+u*, Architecture and Urbanism,
Nr. 300 Tokio 1995 (English/Japanese)

Rémy Zaugg: Herzog & de Meuron, une exposition.

Book to the exhibition at Centre George
Pompidou Les presses du réel, Dijon/
Editions du Centre Pompidou, French
Original Edition, Paris 1995

Herzog & de Meuron 1989–1991

Complete Works, Volume 2
Gerhard Mack
Birkhäuser–Publishers for Architecture
Basel, 1996 (German/English)

Herzog & de Meuron

Urban Projects - Collaboration with Artists -
Three Current Projects produced for the
exhibition TN Probe Toriizaka Networking,
Tokyo 1997 (Japanese/English)

Herzog & de Meuron

Monograph El Croquis Nr. 84 (English/
Spanish) Madrid 1997

Herzog & de Meuron 1978 – 1988

Complete Works, Volume 1
Gerhard Mack
Birkhäuser–Publishers for Architecture
Basel, 1997 (German/English)

Herzog & de Meuron 1980 – 2000

Monograph AV 1999 / Nr. 77 Arquitectura
Viva, Madrid, 1999 (English/Spanish)

Herzog & de Meuron. Building Tate Modern

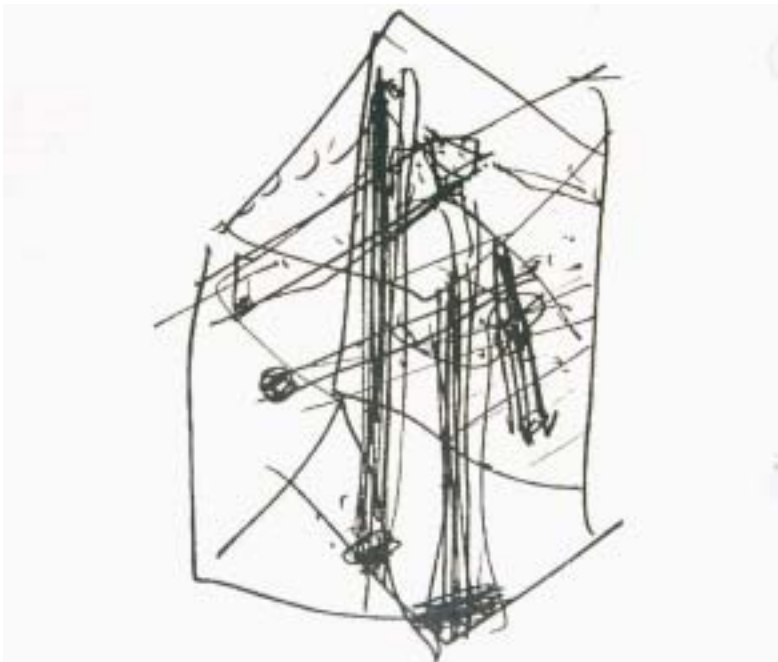
Rowan Moore and Raymund Ryan, with
contributions by: Adrian Hardwicke and
Gavin Stamp Tate Gallery Publishing,
Zaugg (German/English)

Herzog & de Meuron - Zeichnungen Drawings

Peter Blum Edition, Blumarts Inc., New
York 1997 (German/English)

Herzog & de Meuron 1978 – 1988

Complete Works, Volume 3
Gerhard Mack in collaboration with
Rémy Zaugg
Birkhäuser–Publishers for Architecture
Basel, 2000 (German/English)



**Prada Shop and Offices
Tokyo, Japan**
(sketch left and photo-
montage with model above)

Photo © Margherita Spiluttini



**Ricola-EuropeSA Production and Storage Building
Mulhouse-Brunstatt, France**

Photo © Margherita Spiluttini



Photo © Margherita Spiluttini



Gallery for a Private Collection of Modern Art, Goetz Collectio – Munich, Germany

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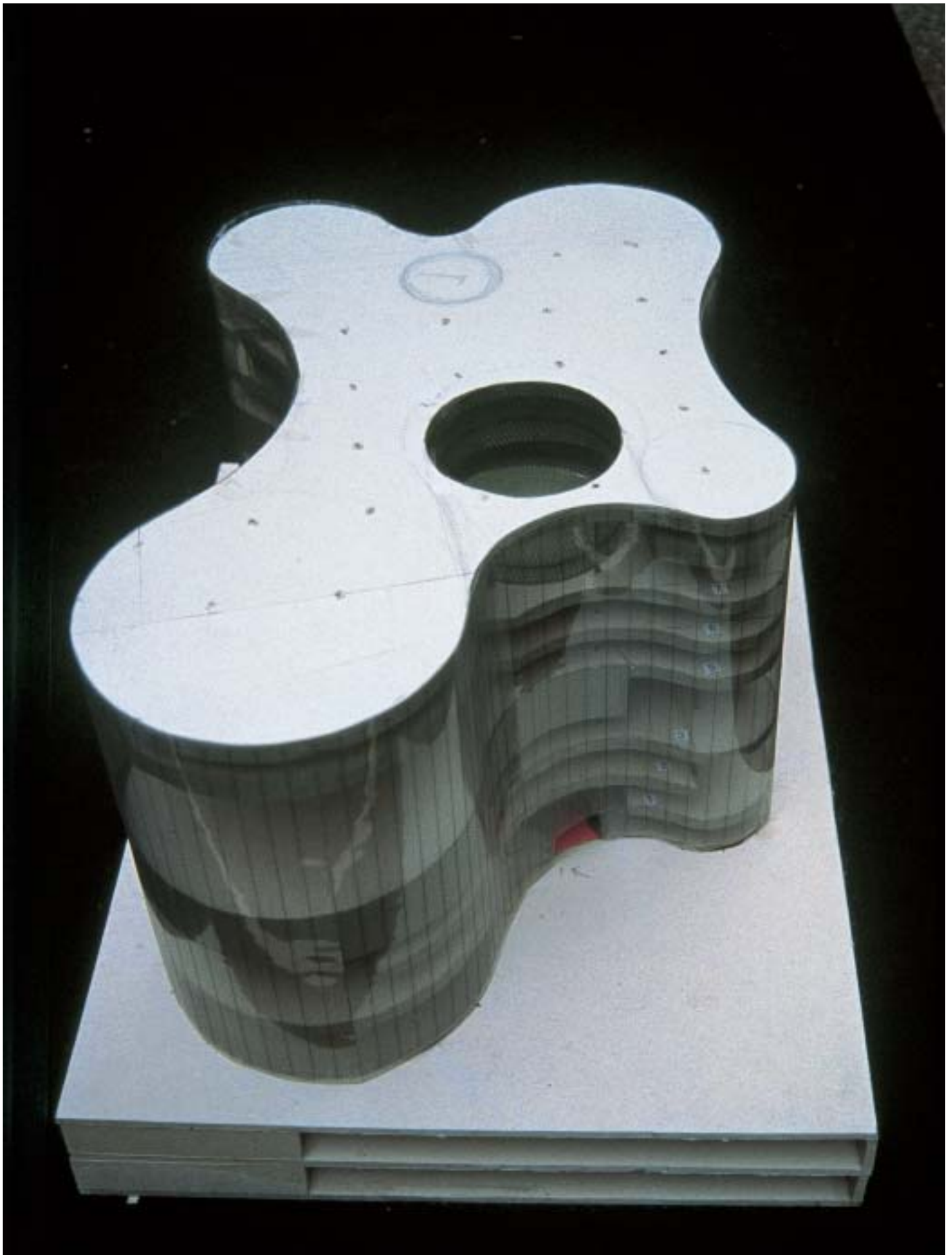
Photo © Margherita Spiluttini



**Library of the
Eberswalde
Technical School
Eberswalde,
Germany**

Photo © Margherita Spiluttini

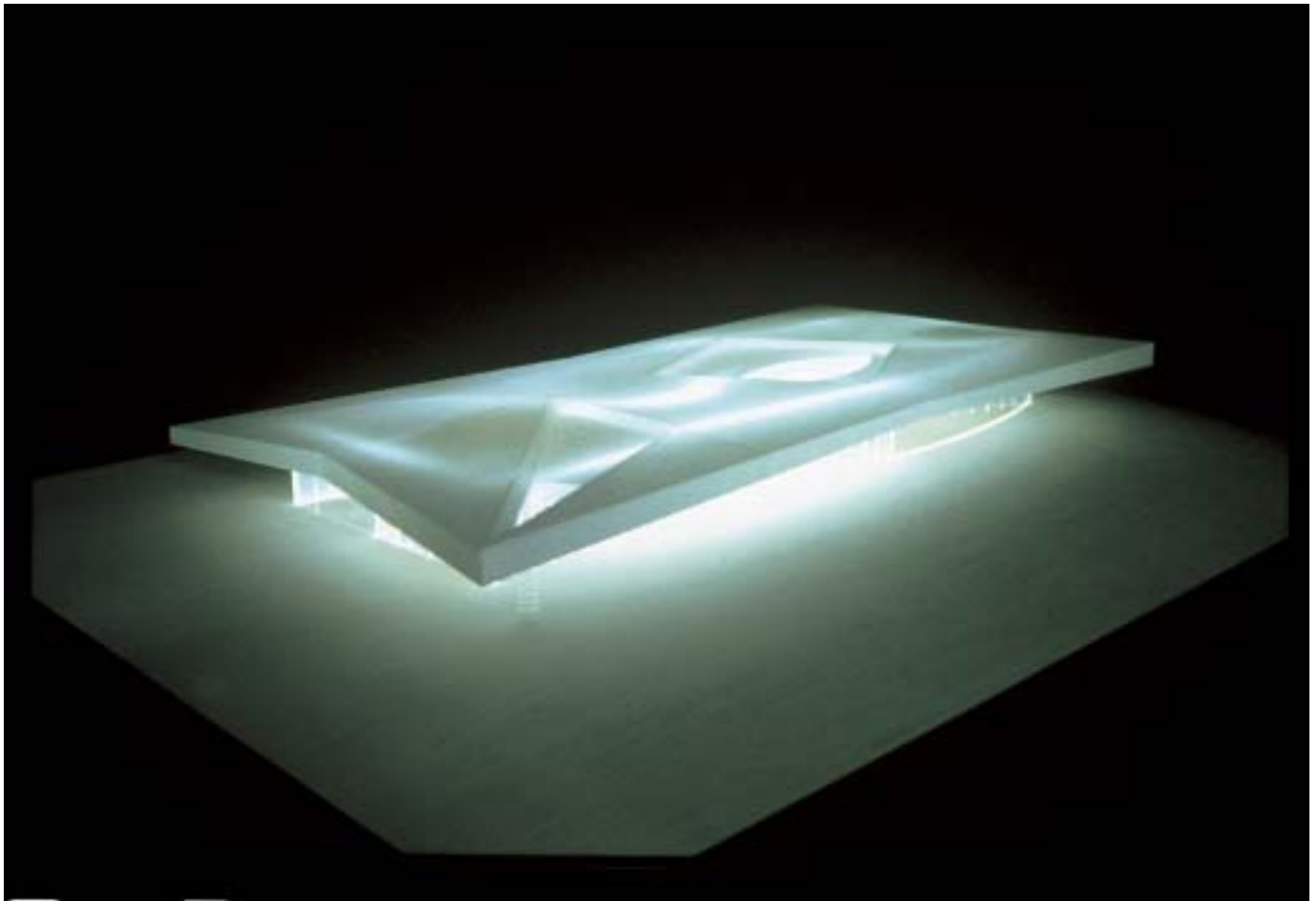




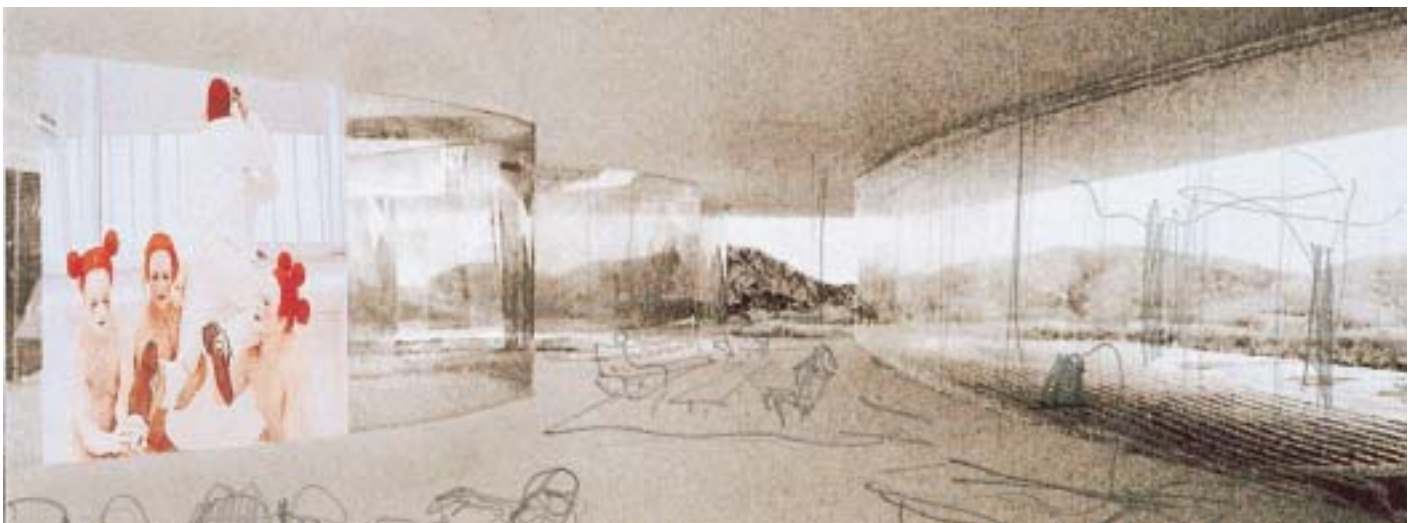
**Model for the Cottbus University Library
Cottbus, Germany**

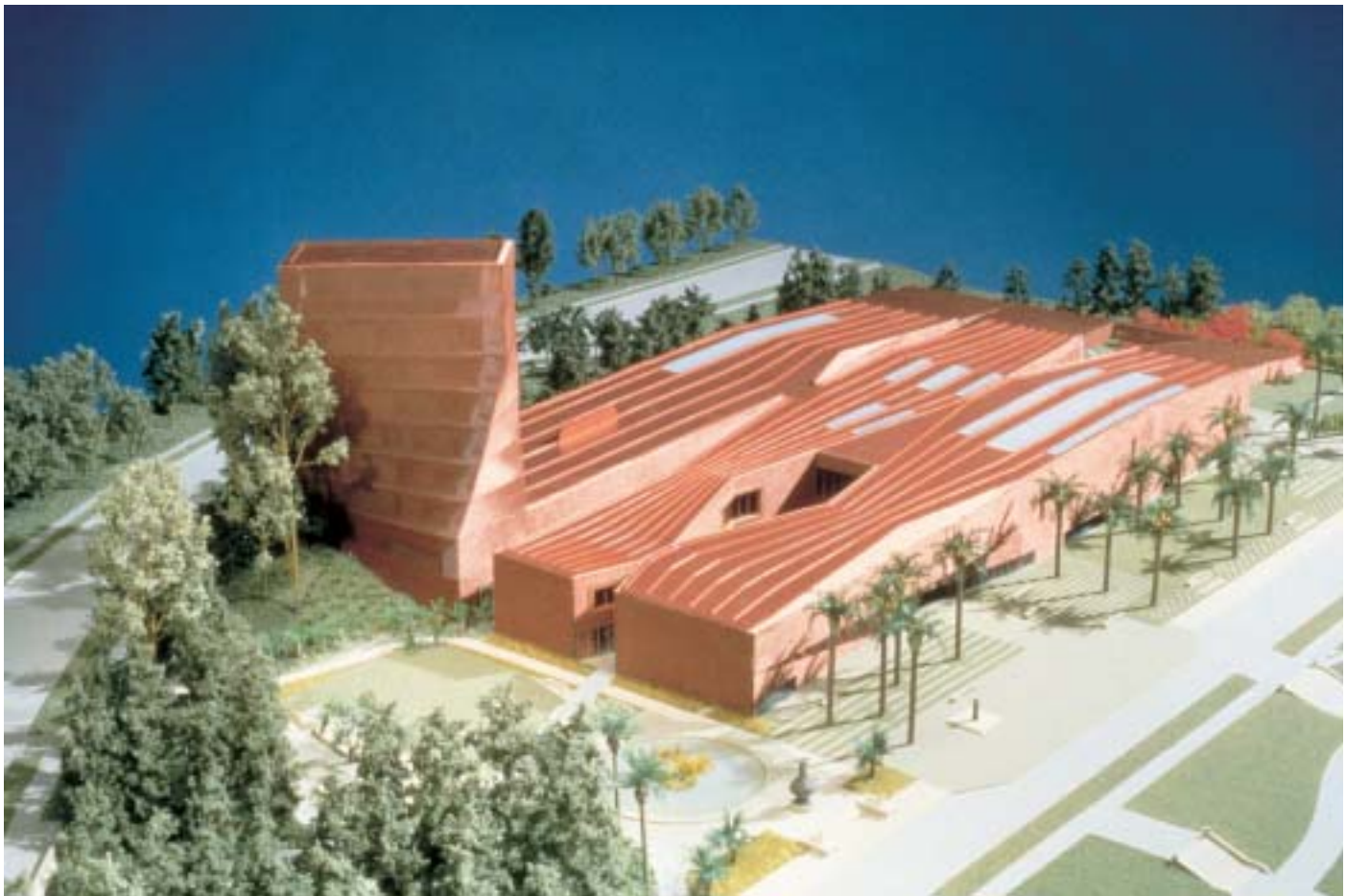


**Roche Pharma Research
Institute, Building 92
Basel, Switzerland**



**Kramlich Residence and Media Collection – Napa Valley, Oakville, California
(model and rendering)**





New de Young Museum - The Fine Arts Museums of San Francisco
Golden Gate Park, San Francisco, California
(model rendering above, and aerial view of plan below)



HISTORY OF THE PRITZKER ARCHITECTURE PRIZE

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect(s) whose built work demonstrates a combination of those qualities of talent, vision, and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture. It has often been described as “architecture’s most prestigious award” or as “the Nobel of architecture.”

The prize takes its name from the Pritzker family, whose international business interests are headquartered in Chicago. They have long been known for their support of educational, religious, social welfare, scientific, medical and cultural activities. Jay A. Pritzker, who founded the prize with his wife, Cindy, died on January 23, 1999. His eldest son, Thomas J. Pritzker has become president of The Hyatt Foundation.

He explains, “As native Chicagoans, it's not surprising that our family was keenly aware of architecture, living in the birthplace of the skyscraper, a city filled with buildings designed by architectural legends such as Louis Sullivan, Frank Lloyd Wright, Mies van der Rohe, and many others.” He continues, “In 1967, we acquired an unfinished building which was to become the Hyatt Regency Atlanta. Its soaring atrium was wildly successful and became the signature piece of our hotels around the world. It was immediately apparent that this design had a pronounced affect on the mood of our guests and attitude of our employees. While the architecture of Chicago made us cognizant of the art of architecture, our work with designing and building hotels made us aware of the impact architecture could have on human behavior. So in 1978, when we were approached with the idea of honoring living architects, we were responsive. Mom and Dad (Cindy and the late Jay A. Pritzker) believed that a meaningful prize would encourage and stimulate not only a greater public awareness of buildings, but also would inspire greater creativity within the architectural profession.” He went on to add that he is extremely proud to carry on that effort on behalf of his mother and the rest of the family.

Many of the procedures and rewards of the Pritzker Prize are modeled after the Nobel Prize. Laureates of the Pritzker Architecture Prize receive a \$100,000 grant, a formal citation certificate, and since 1987, a bronze medallion. Prior to that year, a limited edition Henry Moore sculpture was presented to each Laureate.

Nominations are accepted from all nations; from government officials, writers, critics, academicians, fellow architects, architectural societies, or industrialists, virtually anyone who might have an interest in advancing great architecture. The prize is awarded irrespective of nationality, race, creed, or ideology.

The nominating procedure is continuous from year to year, closing in January each year. Nominations received after the closing are automatically considered in the following calendar year. There are well over 500 nominees from more than 47 countries to date. The final selection is made by an international jury with all deliberation and voting in secret.

The Evolution of the Jury

The first jury assembled in 1979 consisted of J. Carter Brown, then director of the National Gallery of Art in Washington, D.C.; J. Irwin Miller, then chairman of the executive and finance committee of Cummins Engine Company; Cesar Pelli, architect and at the time, dean of the Yale University School of Architecture; Arata Isozaki, architect from Japan; and the late Kenneth Clark (Lord Clark of Saltwood), noted English author and art historian.

The present jury comprises the already mentioned J. Carter Brown, director *emeritus* of the National Gallery of Art, and chairman of the U.S. Commission of Fine Arts, who serves as chairman; Giovanni Agnelli, chairman emeritus of Fiat, of Torino, Italy; Ada Louise Huxtable, American author and architectural critic; Carlos Jimenez, a principal of Carlos Jimenez Studio and professor at the Rice University School of Architecture in Houston, Texas; Jorge Silvetti, architect and chairman, Department of Architecture, Harvard University Graduate School of Design; and Lord Rothschild, former chairman of the National Heritage Memorial Fund, and former chairman of the board of trustees of the National

Gallery in London. Others who have served as jurors over the years include the late Thomas J. Watson, Jr., former chairman of IBM; Toshio Nakamura, former editor of A+U in Japan; and architects Philip Johnson, Kevin Roche, Frank Gehry, all from the United States, and Ricardo Legorreta of Mexico, Fumihiko Maki of Japan, and Charles Correa of India.

Bill Lacy, architect and president of the State University of New York at Purchase, as well as advisor to the J. Paul Getty Trust and many other foundations, is executive director of the prize. Previous secretaries to the jury were the late Brendan Gill, who was architecture critic of *The New Yorker* magazine; and the late Carleton Smith. From the prize's founding until his death in 1986, Arthur Drexler, who was the director of the department of architecture and design at The Museum of Modern Art in New York City, was a consultant to the jury.

Television Symposium Marked Tenth Anniversary of the Prize

"Architecture has long been considered the mother of all the arts," is how the distinguished journalist Edwin Newman, serving as moderator, opened the television symposium *Architecture and the City: Friends or Foes?* "Building and decorating shelter was one of the first expressions of man's creativity, but we take for granted most of the places in which we work or live," he continued. "Architecture has become both the least and the most conspicuous of art forms."

With a panel that included three architects, a critic, a city planner, a developer, a mayor, a lawyer, a museum director, an industrialist, an educator, an administrator, the symposium explored problems facing everyone — not just those who live in big cities, but anyone involved in community life. Some of the questions discussed: what should be built, how much, where, when, what will it look like, what controls should be allowed, and who should impose them?

For complete details on the symposium which was produced in the tenth anniversary year of the prize, please go the "pritzkerprize.com" web site, where you can also view the video tape of the symposium.

Exhibitions and Book on the Pritzker Prize

The Art of Architecture, a circulating exhibition of the work of Laureates of the Pritzker Architecture Prize, has most recently opened in Poland and immediately before that was shown in Turkey. In November of 2000, it was shown in California by the Museum of Architecture in Costa Mesa. A mini-version of the exhibition was displayed at the White House ceremony in Washington, D.C. in June of 1998. The latter exhibit has also been shown at the Boston Architectural Center and Cranbrook Academy in Bloomfield Hills, Michigan in the spring of 2001.

The Art of Architecture had its world premiere at the Harold Washington Library Center in Chicago in 1992. The European debut was in Berlin at the Deutsches Architektur Zentrum in 1995. It was also shown at the Karntens Haus der Architektur in Klagenfurt, Austria in 1996, and in 1997, in South America, at the Architecture Biennale in São Paulo, Brazil. In the U.S. it has been shown at the Gallery of Fine Art, Edison Community College in Ft. Myers, Florida; the Fine Arts Gallery at Texas A&M University; the National Building Museum in Washington, D.C.; The J. B. Speed Museum in Louisville, Kentucky; the Canton Art Institute, Ohio; the Indianapolis Museum of Art Columbus Gallery, Indiana; the Washington State University Museum of Art in Pullman, Washington; the University of Nebraska, and Brigham Young University in Provo, Utah.

Another exhibition titled, *The Pritzker Architecture Prize 1979-1999*, which was organized by The Art Institute of Chicago and celebrated the first twenty years of the prize and the works of the laureates, was shown in Chicago in 1999 and in Toronto at the Royal Ontario Museum in 2000. It provided, through drawings, original sketches, photographs, plans and models, an opportunity to view some of the most important architects that have shaped the architecture of this century.

A book with texts by Pritzker jury chairman J. Carter Brown, prize executive director Bill Lacy, British journalist Colin Amery, and William J. R. Curtis, was produced to accompany the exhibition, and is still available. Co-published by Abrams of New York and The Art Institute of Chicago, the 206 page book is edited by co-curator Martha Thorne. It presents an analytical history of the prize along with examples of buildings by the laureates illustrated in full color. For further details, please visit the web site abramsbooks.com, which celebrates the first twenty years of the prize and the works of the laureates, providing an opportunity to analyze the significance of the prize and its evolution.

Architectural photographs and drawings are courtesy of Herzog and de Meuron
Unless otherwise noted, all photographs of the ceremony and speakers are by Rex Allen Stucky

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For a complete history of the Pritzker Prize
with details of each Laureate, visit the internet at pritzkerprize.com

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